Review: *Classics in Post-Colonial Worlds* (2010) Eds. Lorna Hardwick and Carol Gillespie. Oxford: Oxford University Press. Pp. 422 + xv. (also discussed *Classics and Colonialism* (2005) ed. Barbara Goff. London: Duckworth)

Classics in Post-Colonial Worlds, edited by Lorna Hardwick, is a skillfully composed and much needed addition to the steadily growing corpus of scholarship relating post-colonial studies to Classical texts and their reception. Assembled from a 2004 conference at the Open University, UK, this collection, which was first published as a hardback in 2007, enjoyed enough success to demand the current paper-back reissue with an updated bibliography. The book in many respects continues the work begun in a previous collection of essays coupling post-colonial studies with Classics, 2005's *Classics and Colonialism* edited by Barbara Goff, to which Hardwick was also a contributor. Both collections share similar goals of "foreground(ing) the pliability of the multifarious classical heritage and the diverse roles it may play in a postcolonial world" (Goff, 21). *Classics in Post-Colonial Worlds*, however, benefits greatly from its larger size (nineteen chapters instead of six) and is thus able to both broaden its scope to include new colonial spaces, including much of Africa and even India and Ireland, and to contract its focus onto specific instances that "show how the engagement between classical and post-colonial texts and contexts is a crucial part of the dynamic of modern creative practice" (11). There is a vividness as well as immediacy to the essays, perhaps as a result of the new territory opened by this field of study. One of the book's strengths is that it avoids recapitulating scholarly biases to particular works and places and goes to great lengths to problematize Classics' own colonial history (see especially Leezenberg and Hardwick's contributions). The book itself is divided into three sections: the first focuses on African case studies, and the second expands of the "cross-cultural and interdisciplinary studies" of the first in the Caribbean, South Africa and Ireland (7). The most important contribution of this collection, perhaps, is its third and final section in which post-colonial studies provides a new lens with which to view the field of Classics.

The first section traces the usage of Classical texts, particularly tragedy, by subaltern communities in Colonial (be it post-, neo-, or present) Africa. In its seven cases studies, several post-colonial, African texts and their relation to Classics are considered, including those by the Nigerian author Osofisan (chs. 1 and 2) and playwright Rotimi (ch. 5). Goff (ch. 2) makes an impressive study of *Tegonni: An African Antigone* and the ramifications of the appropriation of *Antigone* in postcolonial classical theater. The personal experiences of the author in post-colonial Africa factors heavily into Gibbs' and Djisenu's chapters (3 and 4) which look at issues of the staging and production of Greek plays. The analysis of sculpture as a public history of post-colonial and classical tropes and traditions bridges the end of the book's first section (Maritz's fascinating study of the Heroes' Acre, Harare, Zimbabwe) with the beginning of the second (Evan's examination of the Voortrekker Monument in South Africa). The book's second section shifts attention primarily to the Caribbean, its diaspora and their rich history of postcolonial receptions of classical texts. Chapters 9 through 11 take new looks at Walcott's *Omeros* as well as other Carribean "reading and counter-readings of the *Odyssey*" (8). The last chapter of section two changes geographic location to Ireland and takes a compelling look at Seamus Heaney's *Burial at Thebes* as a post-colonial reaction to the US and UK's occupation of Iraq.

Where the book is most daring, and most groundbreaking, is in its third and final section; it is here the it takes the reception oriented research of the first two sections and broadens the scope. Post-colonial approaches to classical literature have by and large been confined to the more immediate spaces of modern societies and their reception of classical texts. This focus on mostly 20th century, post-colonial peoples and their awe-inspiring re-animation of classical texts in colonial and neo-colonial contexts has opened whole new vistas to view the use of classical texts in the struggle for self-determined identity. The book's third section, "Challenging Theory: Framing Further Questions," extends the boundaries of this scholarly impetus to encompass broader theoretical questions and "to challenge and dispute some of the current ways of conceptualizing and connecting classical and

postcolonial" (9). One of this section's primary concerns is to remove 'classical literature' from its essentialized 'priority of place' in the canon of western literature and to position it beside others texts and, as Decreus suggests in ch. 14, "recognize a 'classical moment' in other cultures" (252). Hardwich contributes a chapter (17) that first implicates the imperialistic histories of Greek, Latin and even English before displaying how this original, 'civilizing' intent of the colonial discourse is subverted by multilingual and, in practice, heteroglossic (multiplicity of voice, viewpoint, or discourse) productions of classical theater. Her chapter is particularly beneficial in its practical emphasis "on the practice of writers and theatre directors, and on the extent to which they contend with, and to some extent outflank, the problems of post-colonial *angst* prioritized by theorists and critics, whose resulting theories are sometimes considered to replicate colonial systems of cultural domination rather than to subvert them (Azim 2001)" (307). The ability of tragedy to uniquely portray conflict in a plenitude of voice, persons, and social factions is shown as a 'post-liberal' attribute by Leezenberg (ch. 15), where he claims that "tragedy, with its scandalous voices, questions rather than affirms; it does not voice political propaganda or counter-propaganda but raises doubts and problems; and, most of all, it does not seek to polarize but to bring together, even in the midst of war" (285). Trivedi (ch. 16) maps Classics' colonial conflicts in India, including with the script, 'classical' in its own right, Sanskrit and how "the Indian classics and Sanskrit heritage provided a counter-imperial cultural genealogy" (10). In an intriguing application of postcolonial theory across geographic and temporal boundaries, Willis (ch. 18) analyzes the metaphor of a 'limitless Roman empire' as deployed in Roman as well as modern political, literary, and corporate discourse. Both the section and the book end with Richard's (ch. 19) eloquent reappraisal of the Greek 'polis' and Nigerian village as ways to interpret Nigerian cultural production, be it the National Museum of Lagos or the poetry of Christopher Okigbo.

Classics in Post-Colonial Worlds does much more than rehearse old conceptions of reception and philological study if modern texts. By being open to the influence that texts have on each other, no matter what the date of their production, this collection is an invaluable addition to our ever-expanding corpus of scholarship oriented in both the modern and ancient world. This reviewer hopes that many more will follow the book's lead to fresh interactions between Classical texts, modern and pre-modern societies, and Post-Colonial Studies.

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